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THE EVOLUTION OF THE FILM ANALYSIS OF INTERACTION RECORD (FAIR) FROM THE AMIDON-FLANDERS INTERACTION ANALYSIS. APPENDIX G.

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A DETAILED LISTING IS GIVEN OF THE REVISIONS THAT WERE MADE TO THE AMIDON-FLANDERS INTERACTION ANALYSIS SCALE WHILE THE FILM ANALYSIS OF INTERACTION RECORD (FAIR) SCALE WAS BEING DEVELOPED. COMMENTS ARE GIVEN FOR GUIDANCE IN THE USE OF SOME OF THE RATINGS ALONG WITH SOME GROUND RULES AND GUIDELINES FOR MAKING A FILM RATING. RELATED REPORTS ARE AA 000 026 THROUGH AA 000 031. (AL)

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APPENDIX G

THE EVOLUTION OF THE FILM ANALYSIS OF INTERACTION RECORD (FAIR) FROM THE AMIDON-FLANDERS INTERACTION ANALYSIS.

APPENDIX G.

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Office of Education
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I. Revisions of the AFIA

First the following categories were added to the Amidon-Flanders or changed:

Added #9 - Enthusiastic pupil response

Amidon-Flanders #9 changed to #10

Added #11 - Hostile or inattentive pupil behavior

Amidon-Flanders #10 changed to #12

Added #13 - student work

The numbers on the revised Amidon-Flanders scale were then changed to letters suggesting categories:

7 - C Criticism (by teacher)

6 - D Directions (by teacher)

1 - F Feeling accepted (by teacher)

3 - I Ideas accepted (by teacher)

5 - L Lecture (by teacher)

2 - N (first called P, then changed to N, because we saw so little praise)

4 - Q Question (by teacher)

8 - R Routine response (by pupil)

9 - E Enthusiastic response (by pupil)

10 - V Volunteered response (by pupil)

11 - H Hostility, boredom, etc. (by pupil)

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12 - K (first called "O" for zero activity, then changed to K for rater's confusion or inability to rate.)

13 - W Last rating added, added after several films were seen: student work response, taking tests, silent reading, etc.

There are 13 categories to be accommodated by IBM card: 12 plus nothing punched (K).

II. Comments on some of the ratings

C - must be very careful not to imply directionality here.

D - may come in question form or "veiled" in a lecture. A question we had: If directions are "veiled" or confusing to us in the sense that we can't tell immediately that it is a direction, wouldn't this type of directions be equally confusing to students?

F - first tried using "therapeutic" for "top" level - now includes all acceptance of feeling. Also added use of original ideas when "I" was designated acceptance of routine response of pupils, rather than acceptance of ideas of pupils. Visual cues important here.

I - changed to accepts routine response of pupils. Visual cues important here.

L - fairly easy to spot, may contain many rhetorical questions, directions may be fairly well "hidden" within lecture. Must be content relevant.

N - encouragement. Important to use visual cues here.

Q - asks questions to get answer. Does not include rhetorical questions, which might go into D. L, etc.

E - enthusiastic response. Raising or waving hand for attention of teacher is a good cue. Response must be seen.

H - an important criterion is inattention, not just hostility.

K - raters have no basis for judgment. Convention of /K/ when raters stop machine.

R - flat response by pupil. Need not be seen, must be heard.

V - volunteer - no initiation by teacher. Must be seen.

W - added last. Pupil work - silent reading, test-taking, etc.

III. Ground rules

Important to imply no directionality to any scale and to look at the film while rating. Categories such as I, F, N, for example are clarified by visual cues, tone of voice, etc. Use /K/ for rater's stopping film. Use V followed by R for pupil volunteering to read, then reading. Responses by several pupils simultaneously will be classified as by one pupil. Also, silence not K or H doesn't get a rating. "Traveling" gets no rating. E and V responses must be seen by rater - otherwise, rate R.

IV. Additional comments on categories

We feel we must get examples for demonstration film from actual films and that visual cues are of such great importance in differentiating some ratings that the Manual should not be sold without the accompanying demonstration film. Also, since our finding that visual cues are of great importance is in contrast to the literature, maybe we have the basis for an article right here. (I don't know anything about "the literature" on this - you take this idea for what it's worth. - We do feel visual cues are of extreme importance.)

V. Comments on procedure & training: (This was compiled from a group discussion between Deidre Handy, Sheila Whitesides, Lynn Jackson and Pat Baldwin.)

1. Group leader should:
   A. Be sensitive to what is going on in the group and bring it to the group's attention.
   B. Provide structure but not rigidity.
   C. Provide sense of the structure and goals of the study.

2. Rapport among raters can be provided by:
   A. Small team membership (3)
   B. Openness to disagreement among members
   C. Flexibility in arriving at decisions.
   D. Respect for the fact that covert hostility destroys interjudge reliability.

3. Training of raters must include:
   A. Familiarity with categories.
   B. Willingness and opportunity to exchange views with the other raters.
   C. Adequate and constant reinforcement for rating through:
      1. Reliability checks
      2. Rating aloud while other raters watch film
      3. Open sharing of feelings of frustration

4. Field of attention can be restricted to film itself if:
   A. Cues for rater response come from the film.
   B. Equipment provides synchronization among judges rather than the judges being distracted themselves to do any paper work.

C. Earphones must limit field of attention to interior (seeming) experience.

D. Limiting sessions to maximum of two hours, as attention span dictates.